

AP Music Theory

Name_____

P. S. #5 - Listening Questions

Listen to the first 15 bars of Hans Leo Hassler's "Cantate Domino" and choose the best answers to the following questions. Read the questions completely before listening to the excerpt for the first time. You will hear the excerpt 3 times.

1. In mm. 2-8, the texture would be best be described as
 - a) continuo.
 - b) melody with accompaniment.
 - c) imitative polyphony.
 - d) chordal homophony.
2. The use of time signatures in this edition are an example of
 - a) mixed meter.
 - b) asymmetrical meter.
 - c) hemiola.
 - d) sub-dominant.
3. In mm. 10-13, the texture would be best be described as
 - a) continuo.
 - b) melody with accompaniment.
 - c) imitative polyphony.
 - d) chordal homophony.
4. In mm. 10-13, the musical setting of the text would be described as
 - a) syllabic.
 - b) homophonic.
 - c) melismatic.
 - d) instamatic.
5. In the 1st beat of bar 5, the non-harmonic tone is a
 - a) escape tone.
 - b) suspension.
 - c) pedal point.
 - d) neighbor tone.
6. The beat of this entire excerpt would be described as
 - a) triple.
 - b) quadruple.
 - c) simple.
 - d) compound.
7. Name the cadence from bar 14 to 15.
 - a) perfect authentic cadence
 - b) plagal cadence
 - c) half cadence
 - d) phrygian half cadence

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P. S. #6 - Listening Questions

Listen to the first 13 bars of Bach's "Fugue No. 2 in C Minor" and choose the best answers to the following questions. Read the questions completely before listening to the excerpt for the first time. You will hear the excerpt 4 times.

1. This piece is a stunning example of the texture
 - a) homophony.
 - b) heterophony.
 - c) non-imitative polyphony.
 - d) imitative polyphony.
2. In bar 3, the "f#" indicates a move to the
 - a) relative minor.
 - b) dominant key.
 - c) relative major.
 - d) sub-dominant key.
3. The time and beat of this piece is
 - a) compound triple.
 - b) compound quadruple.
 - c) simple triple.
 - d) simple quadruple.
4. In bar 9, all 3 parts have stated the main theme of the piece. This ends the
 - a) exposition.
 - b) development.
 - c) ornamentation.
 - d) literal repetition.
5. In mm. 5-6, the highest voice is using which melodic transformational device?
 - a) diminution
 - b) literal repetition
 - c) sequence
 - d) augmentation
6. Bar 13 begins with a modulation or tonicization to the
 - a) relative major.
 - b) sub-dominant key.
 - c) dominant key.
 - d) parallel major.
7. Bars 1 and 2 make up the main _____ of the fugue.
 - a) motive.
 - b) phrase.
 - c) period.
 - d) theme.